

See pages 5-6-7
CANADIAN

DIGEST

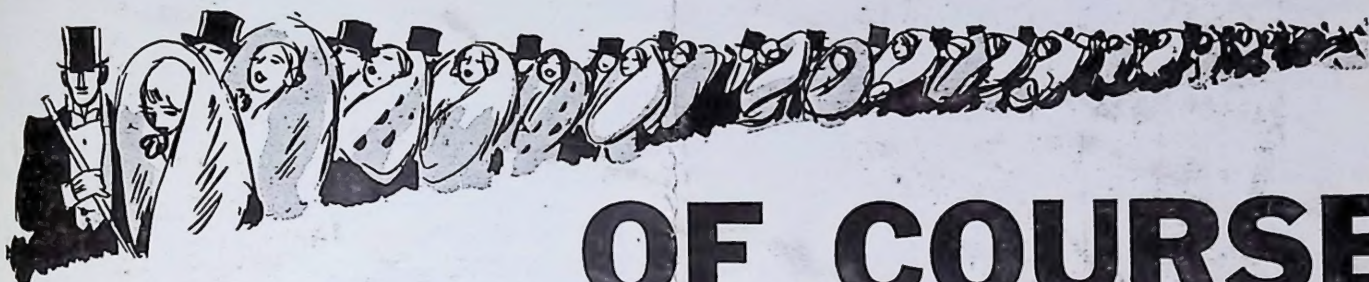
MOVING PICTURE

Vol. 23, No. 31

TORONTO 2, CANADA

November 28th, 1931

"Judge a picture by the company it keeps"



OF COURSE IT'S A FITZPATRICK TRAVELTALK

with "The Champ" at the \$2 Astor!

When the time came to pick a fitting accompanying program for the \$2 presentation of "The Champ" at the Astor Theatre, the short subject chosen was a Fitzpatrick Traveltalk "Colorful Jaipur."

The especial merit of Fitzpatrick Traveltalks, which sets them apart from all other travel films, is that not only are they \$2 Road-show class, but they pack thrills that make them welcome entertainment everywhere.

FITZPATRICK TRAVELTALKS are the pride of
METRO - GOLDWYN - MAYER

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

ASK M-G-M!

NOTE: Write to M-G-M Ad Dept., 1540 Broadway, N.Y.C., for these mats available at nominal cost. Actual sizes are indicated at the bottom of each ad.

These are the ads that told New York about "The Champ". Not since "The Big Parade" such business. Standees at every show!

AD No 1

TONIGHT at 8:30
The World Premiere
of the Year's
Greatest Talkie—

WALLACE BEERY
star of "The Big House"

JACKIE COOPER
"the boy"

KING VIDOR
the director of the screen's
masterpiece from "The Big
Parade" to "Street Scene"

The CHAMP

Immortality awaits them. Wallace Beery—never before so wonderful. Jackie Cooper—the Boy Star with Heaven in his face. King Vidor, directing each golden moment with superb artistry. This picture takes its place among the greatest ever presented at the

ASTOR
BROADWAY & 45th STREET

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50. All times subject to change.

A Metro-Goldwyn-Mayer Picture

3 COL X 290 LINES

AD No 2

Think up a BIG
word to describe it!
PREMIERE TONIGHT

CHAMP

WALLACE BEERY, JACKIE COOPER, directed by KING VIDOR in the Metro-Goldwyn-Mayer Talkie, destined to be the greatest success of 1931

ASTOR TONIGHT 8:40 Twice Daily Thereafter

3 COL X 95 LINES

AD No 3

The CHAMP

WALLACE BEERY, JACKIE COOPER, directed by KING VIDOR in the Metro-Goldwyn-Mayer Talkie, destined to be the greatest success of 1931

ASTOR
BROADWAY & 45th STREET

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50. All times subject to change.

3 COL X 255 LINES

AD No 3

The New CHAMP
ON BROADWAY
is at the Astor!

***"The Champ" makes a star out of Jackie Cooper. Not in the history of talkies was there so profound and so adorable. The amazing talents of little Jackie Cooper with the superb harmonies of big Wallace Beery in a perfect, passionate, heart-rending, warmly human story by Frances Marion, directed masterfully by King Vidor. It's a winner! And here! There's a conclusion so touching, so full of the emotion which rings at one's heart that more women and children alike are caught in the throes of a supremely spectacular climax."—*From Theatre, Daily News*

"The Champ" is eminently worth seeing."—*Thomas Delahanty, Eve Post*

"Metro-Goldwyn-Mayer has asked in its advertisements for a word to describe the picture. The picture is Jackie Cooper and every adjective in the dictionary would be needed to justice to the five-year-old child who can make you cry, laugh or just sit spell-bound. A grand picture."—*Ben Feltman, Eve Post*

"Jackie Cooper, unquestionably the most talented child actor this reviewer has ever seen in Hollywood, with Wallace Beery give dramatic entertainment of a sort that should keep the lines at the box office."—*Julius Rosenberg, Eve Post*

"Young Jackie Cooper proves by one of the finest and most convincing sensitive portraits of the recent cinema that he is an actor of genius and definite distinction. 'The Champ' is so tender and knowing played by Mr. Beery and young Cooper that present as you may against to fresh attacks on your true facts, you can hardly escape a share of its undiminished poignancy."—*Richard Watts, Jr., Herald Tribune*

"When Wallace Beery and little Jackie Cooper appear in the same picture the combination should be enough to create an irrefragable event in the cinema. 'The Champ' is even better than that because King Vidor has directed it. 'The Champ' is so tender and knowing played by Mr. Beery and young Cooper that present as you may against to fresh attacks on your true facts, you can hardly escape a share of its undiminished poignancy."—*William Dyer, World Telegram*

"It is unquestionably box office. It brings 'Slippy' Cooper back to us. It brings Wallace Beery back to us. King Vidor is the director. It is warming and exciting. For acting, it is unbeatable. Jackie Cooper rings as true as a bell. You'll want 'The Champ' from the outside seat!"—*Julius Rosenberg, Eve Post*

"A terrific wallow right to the heart—that's 'The Champ,' the Metro masterpiece of entertainment that won't fade last night while the first night audience voiced its acclaim in tears and cheers. Simply superb in every department. 'The Champ' a winner from every angle."—*Edgar Green, N.Y. American*

ASTOR
BROADWAY & 45th STREET

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50. All times subject to change.

3 COL X 190 LINES

AD No 6

TWO, who make motion picture history!

Wallace BEERY Jackie COOPER

"You'll always be a Champ to me!"

This boy, who had such abiding faith in the fallen idol, his father! How he will win your heart as he fights his father's fight, a laugh on his lips but a tear in his young heart! Truly, "The Champ" takes its place among the screen's mightiest!

The CHAMP

WALLACE BEERY and JACKIE COOPER in "THE CHAMP" with KING VIDOR directing. A METRO-GOLDWYN-MAYER PRODUCTION. Directed by KING VIDOR from Frances Marion's story.

WORLD PREMIERE
Next MONDAY,
NOV. 9th, at 8:40 P.M.
Twice Daily Thereafter
SEATS ON SALE
at the BOX-OFFICE
ASTOR
BROADWAY & 45th ST.

5 COL X 145 LINES

AD No 9

The CHAMP

TWO who make history!

WALLACE BEERY and JACKIE COOPER in "THE CHAMP" with KING VIDOR directing. A METRO-GOLDWYN-MAYER PRODUCTION. Directed by KING VIDOR from Frances Marion's story.

WORLD PREMIERE
MONDAY, NOV. 9th at 8:40
Twice Daily Thereafter
ASTOR
BROADWAY & 45th Street

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50.

3 COL X 100 LINES

AD No 7

TELEGRAMS FROM the STARS about The CHAMP

They agree with Broadway that M-G-M's new production starring Wallace Beery, Jackie Cooper, directed by King Vidor, is the Biggest Hit of 1931!

ASTOR
BROADWAY & 45th STREET

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50.

3 COL X 150 LINES

AD No 8

WHEN JACKIE COOPER CRIES "MOTHER!"

—it is a moment that your HEART will remember forever!

The CHAMP

WALLACE BEERY and JACKIE COOPER in "THE CHAMP" with KING VIDOR directing. A METRO-GOLDWYN-MAYER PRODUCTION. Directed by KING VIDOR from Frances Marion's story.

ASTOR
BROADWAY & 45th STREET

Times daily 1:30-4:30. 3 times Sunday and Holiday 1:30-4:30. Matinee (except Sunday) 2:15-5:15. Evening 7:30-10:30. Seats \$2 to \$12.50.

3 COL X 140 LINES

Booking Big British International Eight Now

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

RAY LEWIS

Editor and Managing Director

Vol. 23, No. 31

TORONTO 2, CANADA

November 28th, 1931

I Told You So!



BACK several years, when the Industry was preening itself like a peacock, tail feathers spread out to disclose the names of Wall Street's grandees as directors, The Digest foretold that the showmen of this Industry were unaware of the complications which would follow such development and association.

Wall St. as bankers, not on the directorate, was safe for the showmen, providing the latter did not over-borrow, over-build, over-acquire, over-produce!

"I told you so" is not the kindest expression in the world, but our readers can remember that The Digest warned and advised against a Wall St. control, which would eventually direct this Industry through an electric push-button.

The Digest regretted the passing of showmen from the control of Show Business. The Digest regretted the introduction of the efficiency system; and the economic policies, with lead pencils locked in the safe; and entertainment cut out of the pictures with the same scissors which cut down costs of production and distribution, modelling its Show Business policy after General Motors.

It was said and repeated, that the "new blood" had promised Wall St. to eliminate the "cloak operators and trouser pressers" from the Industry, making it 100% American. In this refining process of the Barnum element, which the "trouser pressers" typified, the enthusiasm, the excitement of Motion Pictures, a contagious element passed on to the public, was also eliminated; and Wall St. found itself in control, "holding the bag," instead of a pair of scissors with which to cut coupons!

In the Nov. 21st issue of the Motion Picture Herald there is a reprint of an article by Otto Sturm of the United Press, which states that "The wizards of Wall St. bit off considerably more than they could chew when they tried to run the Motion Picture business."

Mr. Sturm is right. The Digest is right, was right would be more correct. Follow his article republished from the Motion Picture Herald and you will find therein the reason for our admission, "I told you so."

And now may we assume the role of Ecclesiastics, The Preacher, with less wisdom than King Solomon, but more knowledge of Show Business, to advise exhibitors that there may be a depression for pearl necklaces, fur coats, trips to sunny climes, new cars, the opera, but there will be twenty-five or seventy-five cents over the absolute necessities of life to spend on Motion Picture Entertainment. Carry on!



RAID



RAY LEWIS

PRESENTS

THE INDUSTRY of Motion Pictures has to date given the United States one million dollars for relief work, through the National Motion Picture Week recently presented.

The figures are based upon early reports from the important theatre centres; and it is expected that this total will be increased when the full reports are obtainable.

It is another instance of the Industry's response to an appeal, and the capability of this Industry to organize for any national issue.

In addition to the million dollars in cash, we understand that "tons of food," clothing, are being gathered through the individual efforts of theatre managers.

IN CANADA, we are not yet started on our Relief Campaign, but a committee has the matter in hand; and no doubt a large sum of money will be obtained. Individual theatreowners throughout Canada have been presenting Benefit Performances for Relief Work.

Fruits, vegetables have been collected, in addition to clothing, throughout 1931. There have been several Benefit Performances also, and substantial sums of money have been obtained.

The survey made by the Educational and Industrial branches of the Department of Commerce, show that out of a total of 517 schools in the United States, 30.63 per cent are charging admission to Motion Pictures as presented at these schools, with a top price of 25 cents.

According to a report in The Film Daily, Metro-Goldwyn-Mayer report that ten new pictures are scheduled for immediate production, and ten are already in the process of being finished.

THE FILM INDUSTRIES CO-OPERATIVE SOCIETY, LIMITED, of London, England, appear to be in difficulties, in connection with the opposition they are receiving from the producers and distributors in the United Kingdom.

The opposition is, of course, a policy whereby the Co-operative will not be sold product. It recalls to mind the early struggles of the Co-operative plan in Canada, which has now been enlarged in its scope by an affiliation with the Associated Theatres Limited, under the direction of Mr. Oscar Hanson.

Mr. John Maxwell, representing 2,000 shareholders of the British International Pictures, has declared, "The scheme menaces the American producer much less than the British producer. It is a fact that the American producer can afford to be shut out of the 3,000 kinemas

in this country and still survive---but the British producer could not."

Mr. C. M. Woolf of the British Gaumont has repeatedly made statements to the press that the organization of the Co-operative "constitutes a grave danger to British production.

Meanwhile the Co-operative state they will bring the issue to the Courts, testing the validity of the American companies to boycott their organization. It appears that the British renters have solidly registered the most emphatic and powerful resistance ever organized in the British Film Industry against the Co-operative plan.

The K. R. S., an organization of American and British interests has engaged "eminent legal opinion," states the Daily Film Renter, and has been informed that the policy of opposition which it has adopted is justified and legitimate.

The Co-operative claim that their organization will help British Films, and stand upon this ground.

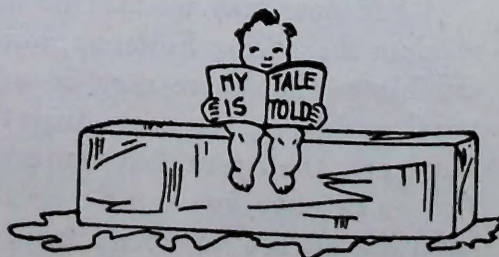
The C. E. A., an organization which is representative of several thousand exhibitors, have taken no stand in the controversy, remaining separate, and apart from both opinions and scheme. The opposition on the whole is overwhelming!

THE FOREIGN Talking Pictures Corporation has been formed in New York for the purpose of releasing French talking films throughout the United States. At the head of the organization is Mr. Guide Pediole, who was formerly a director in France of Films Omega.

The Little Carnegie Playhouse, New York, showed the French talkie, "Night Raid," recently.

The Gaumont British has concluded a contract with UFA for the release, throughout Great Britain of "The Congress Dances," heralded as "the finest of all the continental talkies." The picture will be presented at one of the key houses, West End, London.

The director, Eric Charrell, will be remembered for his direction of "White House Inn."



"The Champ" Makes Outstanding Hit at Loew's, Toronto

Now Booking!



Red Hot from the Production Griddle
YOUR PUBLIC WILL
"EAT THEM UP"

British International Films of Canada Limited

277 Victoria Street (3rd Floor) • TORONTO

FRANK J. MEYERS • Sales Manager

Observations



By The Editor

THE CHAMP," a Metro-Goldwyn-Mayer production with Wallace Beery and Jackie Cooper is a "champ" among pictures.

You have heard it said, "If you have tears to shed, prepare to shed them now." King Vidor, who directed this kingly production, directed to not only make those who viewed it weep, but weep and like it. I never saw so many red-eyed women in an audience for many a year; and unless a man had absolutely lost the power of tears, "The Champ" made him cry also.

Jackie Cooper is a phenomenal child, as much of a genius, as any of the children prodigies, who have startled the world with their musical ability. The more one thinks of Jackie Cooper, the more one is lost in wonder. Such a normal, healthy-looking little fellow with such histrionic ability.

* * * *

OF COURSE, Jackie Cooper is not the usual, or average, or even unusual child, despite his normality. His little face has an understanding look, an expression of intelligence which would be complimentary to an adult.

As for his work in "The Champ," it is perfect. I hate to write about or think about it, because the tears again begin to flow. It is difficult to select any particular scene to emphasize, for the scenes build upon each other, working up to a climax, without any let-down, by way of a reaction.

It is all about "The Champ," a prize-fighter, who lives with his boy; and who hopes to stage a "come-back" in order to do something big for that "kid," who simply idolizes his father, "The Champ."

Of course "The Champ's" environment, and habits are not the best for the "kid," but "The Champ's" love, almost sublime, covers a "multitude of sins," and makes even squalor take on the colouring of a halo.

In fact, there is an indefinable glow, in truth, a veritable halo, around "The Champ," and his little son, an expression of love so divine, that it almost ceases to be human. It is almost impossible to express the picture which this love brings before you; and I remember nothing to equal it, save the look in the eyes of a little dog of mine, who was struck by a car, and dragged his broken little body over to me to lick my hand before the thin red line of blood from his mouth, ebbed out his life!

Wallace Beery is a magnificent "Champ" but then the Beerys are already famous for their ability.

There is a horse-race, a prize-fight, big interest moments and big flashes in "The Champ," but it is the magic direction of King Vidor, which make these big scenes only complementary to the biggest scenes in the picture, "The Champ" being mother to the "kid," and the "kid" being mother to "The Champ." Another "Skipper" for the Industry, and a lifesaver for the box-office.

I SAW a preview showing of "The Shadow Between," a British International Films release. I can truthfully state England has not made a better picture. It is a magnificent production. Kathleen O'Regan, who plays the lead, has not only beauty, but ability of a superlative degree. "The Shadow Between" is a big picture, big in its handling and settings, in its atmosphere and "dress up," and as usual the cast is a perfect one, with Godfrey Tearle, playing opposite, in a role equally as important, and equally well-done. Norman Walker, who has directed so many English successes, has handled "The Shadow Between" in a big way.

The Daily Film Renter, London's review, said, "Strong appeal to women audiences — Brilliant."

The Sunday Chronicle, said of this British International success, "Crammed with dramatic thunderbolts," while James Agate in the world famous publication called "The Tatler," said of "The Shadow Between," "I regard it as a perfect Film Entertainment."

The Digest agrees with all these criticisms. It is so big, so good, that never again can any adverse critic say that the British do not know how to make big pictures.

Here is perfect acting, here is the big flash which this continent has associated with the pictures which it terms big.

* * * *

I SAW "The Flying Fool," another British International Films release. Last week, we published a statement to the effect that the New York Times called "The Flying Fool," as thrilling as the United Artists' ace-flying feature, "Hell's Angels."

"The Flying Fool" has certainly the thrill of the air in its flying scenes, introduced without any war element, or suggestion. There were some flashes in "Hell's Angels" which were the last word in photography, and flying scenes, which it would be impossible for any other picture to surpass, possibly reach.

The publicity with "Hell's Angels" stated that the millionaire, Howard Hughes, spent a year on this production and three or four millions, what is a million more or less in our Industry, so that Hughes should have been able to get his money's worth; and deliver this in entertainment to his audience.

However, in fairness to "The Flying Fool" we must state that the story is a hundred percent better material and better directed. In fairness to "Hell's Angels," we must say that although we agree with The New York Times that "The Flying Fool" is just as thrilling, some of the air shots are not as breath-taking. Nevertheless we congratulate British International Pictures for the excellence of "Flying Fool" and agree with the London Daily Mail that it is "one of the most popular pictures of the year," not only judged so in Great Britain, but that will be the Canadian verdict.

(Continued on Page 7)

English Industry up in arms over Co-operative plan



Show Business



(Special to Digest from Winnipeg)

Members of the Motion Picture Industry in Manitoba, along with fellow workers in the Industry in all parts of Canada, have voluntarily agreed to donate one per cent of their salary for the next three months for unemployment relief.

"The Industry, theatre owners and employees and the film exchanges — will gladly do its share in the present emergency," said H. N. Jernberg, of the Province Theatre. Mr. Jernberg is chairman of the Manitoba committee of the Winnipeg National Planning Board on Unemployment Relief in Canada's Motion Picture Industry. Other Manitoba members are H. M. Thomas, H. A. Morton, R. S. Bell and T. J. Gould. Miss Leone Matthews is secretary.

The money contributed each week will be donated to a central fund. The Manitoba committee will designate the relief organizations to which the money is to be handed over.

Mr. Jernberg said that the majority of the Winnipeg moving picture theatres were co-operating with the music bureau of the Board of Trade in arranging for free admittance to theatres of registered unemployed now on the city relief list.

For some time past the Canadian Council on Child and Family Welfare has been publishing a bi-monthly list of motion pictures that they consider suitable for children to attend, and also a list of those which the average family, supposedly all ages, will enjoy. Since these lists have been prepared with a good deal of care and the co-operation of the various boards of censors, they are helpful to parents who are in search of just such advice. Some of the recent films which they have recommended for children, for example, are "Huckleberry Finn," "Daddy Long Legs," "Laughing Gravy," and "Sippy," and in each case they give a short commentary on the picture, sketching its subject and type. Their October suggestions for "family pictures" include "Alexander Hamilton," "Merely Mary Ann," "Sporting Blood," and "Chance of a Night Time." And here are examples of the commentaries given; "Daughter of the Dragon," a continuation of the Dr. Fu Manchu pictures. Although it is lavishly produced it is not as exciting as the others. The picture is probably unsuitable for sensitive children."

Or again; "Spirit of Notre Dame," exceptionally good college and football story. Well acted. Excellent tone. Suitable for children." Of "Penrod and Sam" they say; "Tarkington's story very well acted and produced. One scene cut here relating to the putting of a boy in a furnace. With this elimination the film could be suitable for children." And of "Sweepstakes," thoroughly amusing and healthy, thrilling race track story. A more wholesome and enjoyable racing picture could hardly be made."

Educational films available through the Canadian Government Motion Picture Bureau are also listed from time to time.

Breaking into the Roxy Theatre, Henderson Highway, East Kildonan, suburb of Winnipeg, after midnight, a gang of thieves smashed their way into the office of the manager, but after a lengthy search for money, left empty-handed.

In their feverish hunt for money, the thieves smashed open a desk and tossed papers and documents about the floor of the office. They found a cash box, and after forcing it open, found that it contained no money. After their futile search, the thieves made their escape through the rear exit of the theatre.

D. F. Gauld, manager, said that nothing of value had been taken.

Mrs. L. McQuillin, provincial educational secretary for Manitoba, I.O.D.E. at a meeting of the Municipal Chapter, I.O.D.E., held Nov. 24th called attention of chapter members to the fact that many fine British films are to be shown in Winnipeg shortly, and extended invitations from the different picture house managers to attend with the idea of interesting the public in this form of entertainment.

Northern Electric Wins Suit

The Exchequer Court of Canada has rendered judgment in favour of the Northern Electric in their suit against W. T. Croysdill of Montreal, for alleged infringement of patents No. 226704 and No. 16003. Judgment restraining the defendant from asking, constructing, using or vending infringing apparatus and gives the plaintiff an accounting in profits and full damages.

Other suits covering the same patents are also pending.

Observations

(Continued from Page 6)

"MY WIFE'S FAMILY" and "Hobson's Choice" are two more of the Big British International Eight now ready for Canadian release. The former is as fine a comedy as I have seen; and incidentally is a big picture. The latter, "Hobson's Choice" is as unusual as "The Better 'Ole."

The New York Motion Picture Herald stated that it presented the finest characterization which has ever come out of an English studio. This is quite true. In fact the characters are so life-like, so natural in their Lancashire environment, that one comes away with a feel that one has seen a "bit of England," transplanted to a different setting; and that "Hobson's Choice" is not a screen comedy, but a reality.

Despite the bigness of "The Shadow Between" and "The Flying Fool," the comedy success and setting in "My Wife's Family," the excellence of "Keepers of Youth," a successor to "Young Woodley," this comedy, "Hobson's Choice" has such a unique atmosphere, it contains so much novelty, that I predict for it a similar success, to that captured by "The Better 'Ole."

Associated Press Head states "Wall Street bit off more than it could chew in Film Industry"

Gabriel Hess Brings Libel Action Against Pete Harrison and "The Churchman"

PETE HARRISON and "The Churchman," a national United States religious publication, have been named in a libel action, filed by Gabriel L. Hess, General Counsel for the Motion Picture Producers and Distributors of America.

Both actions are based on the publication of statements that Will H. Hays, G. Hess, Adolph Zukor, C. C. Pettijohn had been indicted for conspiracy to restrain competition in Ontario during the recent Canadian Government Combines Investigation.

The Pete Harrison suit asks for \$150,000 damages. The action against "The Churchman" which describes itself as the "oldest religious journal in the English speaking world" is based on an editorial statement in the November 14th issue wherein there is a publication of the statements as contained in Harrison's Reports. Mr. Hess is reported as stating that "The Churchman's" editorial was "even more libellous than Harrison's, and that it "contained additional injurious material."

In both suits, filed in New York County Court, Hess denies that any of those mentioned in the articles specified had been indicted and further is said to claim that his reputation as an Attorney has been injured to the extent mentioned in the action. Malice is charged.

Guy Emery Shipley is editor of "The Churchman," a publication which has been particularly interested in Motion Picture activities.

Harrison's Reports published a retraction of the original statement, explaining that the statements, on which the Hess suit was based, were published without malicious intent and on a report which later proved to be incorrect.

Hess declared that the retraction "merely aggravates the situation, and in no way affects the original damage or liability."

We understand, in Canada, that the first report published in the press was erroneous, and that this was later corrected, mentioning the names as published in Harrison's Reports, as being parties with whom those involved in the Combine's Prosecution conspired with.

If Mr. Hess will come to Toronto, he may receive other information covering this matter and which may convince him that his libel actions may be legally within bounds, but nevertheless will reopen an "old sore," in the United States, which may prove more damaging than the alleged damage sustained, the reaction of which may also have a noticeable effect in Canada.

Mr. Stone Hopes for British Theatre Investment

Mr. Edgar Stone, director of the Hart House Theatre, when asked to give his opinion of the Toronto legitimate stage, said that he believed that "It has suffered for some years from too much American control." Mr. Stone stated that he hoped that British producers, realizing what this American control means, would build a chain of theatres in Canada. He further stated that if some of the Canadian financial magnates would invest in a Canadian chain of legitimate theatres, that it would prevent the theatres of Canada from remaining in the control of Americans.

"Wall Street Bit Off Too Much in Trying to Run Film Industry" Otto Sturm States

"With another of the country's largest amusement enterprises reported on the brink of receivership, Broadway was of the opinion today that the Wizards of Wall Street bit off considerably more than they could chew, when they tried to run the motion picture business.

"Without a knowledge of that showmanship essential to the successful management of cinema enterprises, film circles said, the bankers behind the major producing companies became increasingly dictatorial not only in their legitimate financial sphere but to the point where they demanded and received a leading voice in the production, distribution, and other strictly cinematic phases of the business.

"Motion picture men of long standing in the industry were dropped when leading Wall Street interests entered the business in a big way about the time that William Fox was forced to relinquish control of his huge Fox Film Corporation. They were replaced by appointees of the bankers, who, however wise in the ways of finance, did not have the imagination, art and general showmanship necessary to fill the places of the somewhat extravagant but highly successful picture men that they replaced.

"The inevitable result, it was said, was the run of inferior pictures that has cluttered up the film exchanges in the last couple of years. Outstanding film successes have grown few and far apart, it was pointed out, and when they did appear were invariably the product of organizations whose bankers gave them carte blanche in the matter of producing pictures.

"As a result of the deteriorating quality of the Hollywood output the box-office revenues fell off. The business depression, according to Broadway, was a minor influence in this respect, as the industry's earnings record for 1930 proved that, given the right kind of pictures, the public will flock to the 'movies' in spite of and perhaps because of hard times."

Moorehead and Filman Open Theatre in Ottawa

Messrs. Moorehead and Filman, a Canadian firm operating and owning several theatres in Western Ontario, are opening their latest acquisition, the Rideau Theatre in Ottawa. The Rideau Theatre is said to be one of the most beautiful theatres in Canada, and was constructed at the cost of \$250,000. The theatre is built on the site of the old Princess Theatre on Rideau St. It has a seating capacity of 1,000 and is of solid fire-proof construction.

FOR SALE

Pacent Sound Equipment complete for 60 cycle 110 volt operation for Simplex projectors, track and disc. Theatre closed and Pacent Equipment factory overhauled and in new condition, guaranteed. No reasonable offer refused. Immediate delivery.

Sound Screen, white perforated, washable. Present size about 20 ft. x 26 ft., can be bought full size or will cut for smaller screens if desired. Excellent condition. New price \$500.00. Make offer.

BOX 11 — DIGEST

Gabriel Hess sues Harrison's Reports and "The Churchman" for libel and damages

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Lawrence Tibbett in the Metro-Goldwyn-Mayer production, "The Cuban Love Song." Tibbett is ably supported by Lupe Velez, Karen Morely, Jimmy Durante and Ernest Torrence. Terry, Lawrence Tibbett, is engaged to marry Karen Morely. When he joins the Marines, and goes to Cuba, accompanied by his erstwhile friends, Jimmy Durante and Ernest Torrence, Karen promises to wait for him. In Cuba he upsets Lupe Velez' peanut cart, and thereby upsets his engagement with Karen, as Lupe and Terry fall in love with each other. When war is declared he is forced to leave Cuba, but promises to return. Wounded in France, he goes back home, and although he tells Karen about Lupe, she holds him to his promise, and they are married. About ten years later, he returns to Lupe, and finds her not only married, but the mother of several children, the oldest whose name is Terry. Directed by W. S. Van Dyke.

UPTOWN—Manager Tom Daley — "Smart Woman," an R.K.O. production with Mary Astor. Mary Astor, returning from a trip to Europe, is very disconcerted to realize that her husband has fallen in love with another woman. Mary will not sit back and watch everything happen, so she hits upon a scheme of inviting the other woman and her mother to visit for a week end. She acquires the aid of John Halliday, an English Lord who is in love with her. As soon as he arrives, the other woman, discovering that he is a very wealthy bachelor, does not hesitate in giving him her full attention. But strange as it may seem, the husband is not the least sorry, as he realizes that he really loves his wife. Directed by Gregory La Cava.

TIVOLI—Manager James Lynch — A Fox production, "Ambassador Bill," with Will Rogers. Bill Harper, Will Rogers, is United States Ambassador to

Transylvania. Arriving in the country he discovers that the King has abdicated in favour of his eight-year-old son, and that the queen is really running the country. Bill practices unusual tactics, and succeeds in righting everything, by the novel method of teaching the boy king how to play baseball and the ministers of the state how to play poker. The deposed King returns to the throne, and the crooked Prime Minister is forced to resign. Supporting cast includes Marguerite Churchill, Greta Nissen and Tad Alexander; directed by Sam Taylor.

IMPERIAL — Manager H. V. Knevels — "Once a Lady," with Ruth Chatterton. Ruth Chatterton, a Russian singer, marries an Englishman, and is very unhappy, as his people are very cold towards her. The only joy she finds in her marriage, is her child. Her husband sends her on a trip to Paris. On the train she meets an old friend, and he persuades her to leave the train with him. She stays with him, for a little while, but then decides to return home. However the train she was travelling on, to Paris, is wrecked, and the family believe that she is dead. When she returns they are very shocked, as they think it will cause a scandal. She is forced to leave her home and her child. In later years she meets her daughter, who does not recognize her. She discovers the girl is unhappy, and forces her husband to allow the girl to marry the man of her choice. A Paramount picture, directed by Guthrie McClintic.

SHEA'S—Manager Jerry Shea — Bebe Daniels in the First National picture, "The Honor of the Family." Adapted from a story by Honore de Balzac. Directed by Lloyd Bacon. It is a rather risqué comedy, the 1931 version of Balzac's story.

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Round About the Studios

Naval Authorities See "Men Like These—!"

The evening performance of "Men Like These—!" at the Regal, Marble Arch, on November 9th, was set aside to accommodate the numerous high officials of the Board of Admiralty and other Naval authorities who were keenly anxious to have an early view of this latest Walter Summers' picture, produced in admiration of the heroic sacrifices made by the men of His Majesty's submarine service; and the house that evening suggested a Gala performance night.

Ginger Rogers Makes Quick Trip

Allowed just forty-eight hours at the RKO Pathe studio for wardrobe fittings and a quick glance at a script, Ginger Rogers arrived in Hollywood this week and immediately was dispatched to Pinedale, California, to take her place as leading woman in "Bad Timber," Bill Boyd's next starring release.

Baclanova Given Role in "Freaks"

Olga Baclanova will play a circus star in "Freaks," which Tod Browning will direct for Metro-Goldwyn-Mayer. This is an original story with a circus background. The principal players include Wallace Ford, Leila Hyams, Henry Victor, Edward Brophy and Harry Earles, the midget of "The Unholy Three."

Laemmle Jr. Buys "The Suicide Club"

The resounding success of pictures of the "Frankenstein" type has inspired Carl Laemmle, Jr., to buy Robert Louis Stevenson's novel, "The Suicide Club." It will be the fourth in this remarkable cycle of pictures.

Ethel Wales Signed For "Maker of Men"

Ethel Wales has been signed to play the part of "Aunt Martha," and William V. Mong the role of "Fletcher" in Columbia's production, "Maker of Men," which carried the working title of "Yellow." Jack Holt and Richard Cromwell appear together again for the second time as a featured team in this feature. Other members of the cast include Joan Marsh, Robert Alden, John Wayne, Natalie Moorhead, Walter Catlett and Richard Tucker.

"The Champ" Proves a Hit at Premiere

"The Champ," new M-G-M co-starring picture for Wallace Beery and Jackie Cooper, proved a smash hit successor to "The Guardsman" at its premiere last week at the Astor Theatre, New York.

"Makes 4-star goal," "a knockout" and "an emotional masterpiece" were some of the phrases used by Manhattan reviewers in praise of the new King Vidor production, which seems settled at the Astor for a long run. Sellout business was reported at the box-office the day after the opening and the advance sale was unusually large.



Eddie Quillan, R.K.O.-Pathe star, who will next be seen in "The Big Shot."

May Clark to Play Opposite Ayres

Recently Carl Laemmle, Jr., selected Mae Clarke to play opposite Lew Ayres in "The Impatient Maiden" by Donald Henderson. Clarke. James Whale, who has just finished the production of "Frankenstein," will be ready to start on this, his third production for Universal, within a fortnight.

Belle Bennett Back on Screen

Belle Bennett, one time star and beloved character player of the screen, returns to motion pictures after an absence of one year in "The Big Shot," Eddie Quillan's latest starring vehicle for RKO Pathe.

Victoria, Australia Goes B. I. P.

The success of B.I.P. "Film Week" in Great Britain has given rise to the organisation of similar drives in our Dominions and Colonies. The success of the first of these may be judged by the following cable from Australia, where, in the first week of November, practically all wired houses in Victoria, Australia's most thickly populated state, showed British International Pictures.

"B.I.P. Week Victoria enormous success your pictures played during the week 89 Theatres practically 100 per cent. of wired houses in state of Victoria." "Union Theatres."

New Zasu Pitts-Thelma Todd Comedy "Seal Skins"

Production is scheduled to start early this week at the Hal Roach Studios on the latest Zasu Pitts-Thelma Todd comedy, tentatively titled "Seal Skins." The story is a gay mixture of mystery and myths with the two comedienne adding much to the "spookiness" of the plot.

Gil Pratt, who directed Charley Chase in "Hasty Marriage" will direct the picture, his first assignment with this unit since the inauguration of the new alternating directorial system.

Additions to Cast Of "Brother Alfred"

"Brother Alfred," the hilarious comedy by P. G. Wodehouse and Herbert Westbrook, which is to be directed by Henry Edwards, the popular screen star and director, has some important additions to its cast.

Marion Davies' New Vehicle Goes Into Production Shortly

With selection of Al Santell to direct Marion Davies' next starring film, "Polly of the Circus," production on the Metro-Goldwyn-Mayer feature is scheduled to begin next week with a circus background.

Santell was borrowed from Fox for the directorial assignment, following the success of his recent "Daddy Long Legs." In the picture, Miss Davies will play the part of a circus pantomimist who suffers a fall from an acrobatic perch.

"Tell England" and "Dreyfus" British International Pictures booked over Famous Players Circuit